

Connecticut

Newsletter of the Connecticut
Songwriters Association

Songsmith



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Combining Arts,
Education, and
Community Outreach

1979-2014 : 35 Years of Combining Arts, Education, and Community Outreach

IT'S TIME for the 5th CSA Weekend Songwriting Retreat.

Leave all your distractions behind and spend a weekend focusing on just you and your music in a beautiful setting with meals and lodging provided.

Give yourself a jump-start. Get your career on the fast-track. Drawing folks from thousands of miles, the CSA retreat has been called "transformative", "life-changing" and "inspiring".

Guaranteed to give you a whole new way of looking at songwriting. You'll have a level of control over your creative output that you never thought possible.

Individual attention, Level-3 critiques, and all the knowledge and experience of 35 years of CSA packed into this series of master classes.

If you've been on the fence, there is no time to wait – if you want to participate, please inquire as to whether there are any slots still open (info@ctsongs.com). We'll do all we can to get you in.

Success comes from opportunity.
Opportunity comes from involvement. Get involved

CRITIQUE SESSIONS

Following regular CSA programs, as time permits, there will be a critique session. To participate in the critique session, members may bring a song on CD (or do it live), with 15 copies of typed lyric sheets, and receive constructive feedback. Critique sessions are a good forum for works in progress or rough demos. For best feedback, note on your lyric sheets the intended genre and audience for your song, and what your goals are (i.e. picked up by a commercial artist, self-produce, etc.). The programs at most CSA monthly meetings, except for special workshops, are free to members, \$10 to non-members, applicable toward membership if you join within 30 days. Members are encouraged to bring a friend who might be interested in what CSA offers.

EVENT CALENDAR

(for complete listing see www.ctsongs.com)

March 28-29--Singer Songwriter Conference, Cape May NJ
April 4-6 -- CSA Songwriting Retreat,
April 11 -- Pete Seeger Tribute Concert, AllSouls UU,
New London.
April 26 – 8th Annual Voices for Hope Concert , Mystic
May 13 – Annual Collaboration Workshop – Mystic
Sept 13 – PRO Workshop with one of the top industry
pros of all time! SAVE THIS DATE!
Dec 06 – 18th Annual LUNCH Holiday Show to benefit
local social services

LAST CHANCE !

CSA 2014 SONGWRITING RETREAT

Don't Miss Out. Register now.
The last retreat was an amazing weekend, again eliciting descriptions of "Life-Changing" and "Inspiring". If you missed out last time, this is the last chance for
April 4-6 2014 WWW.CTSONGS.COM

GIVE YOUR SONGWRITING A JUMP-START AND GET ON THE FAST-TRACK!

Guiding Artists Along the Path from Creation to Realization to Proliferation

CSA RHYTHM AND NEWS

CSA Meeting for May 13 Collaboration Workshop: Directions to the Morgan House, 121 High St, Mystic: I-95 going North, Exit 89, turn right on to Allyn St. I-95 going South, Exit 89, turn left onto Allyn St. Go to the intersection of Rt 1 (2nd light), turn Left, heading toward downtown Mystic. You'll quickly come to a 5-way intersection. On your left is Union Baptist Church. Take a left and enter the church parking lot. The Morgan House is the large white house on your right. Enter from the wooden walkway near the playground around back.

How to
Get There!

GET A NICE TAX DEDUCTION FOR YOUR OLD STUFF !

If you have any old music or office equipment lying around or just old "stuff" that you don't need, consider donating it to CSA and you'll get a generous tax deduction ! CSA is a 501(c)(3) non-profit organization and all items donated to us can be deducted at their maximum fair market value. We have helped many folks get nice deductions for their old items, which certainly can be useful to us either in our regular CSA programs or our community outreach programs through LUNCH. We can use any office equipment and supplies, computers and electronics, any type of music and studio equipment, and any type of item that could be used for auction or raffle. We'll provide a tax receipt that will give you the best possible tax-deduction. If you have anything that you might like to donate, contact Bill Pere at bill@billpere.com. THANKS !

LAST CHANCE ! REGISTER NOW FOR THE 2014 CSA SONGWRITING RETREAT!

Give yourself a jump-start and get your career on the fast-track! www.ctsongs.com

Don't Be Left Out!

MEMBER NEWS: CSA past President Joe Manning posted an article he wrote about a Canadian folk group that was very popular in the 1960s, but then left the professional music business to have different careers and raise their families. The group, called the Couriers, was a special favorite of Joe's and it seems relevant at this time because they were inspired by Pete Seeger. Joe did an in-depth interview with the two founding members, and they had lots of interesting and colorful stories about traveling the folk circuit in the US and Canada. The article is at Joe's website at: www.eightsteeples.com/carryon.html

MEMBER NEWS: Bill and Kay Pere were again featured presenters, representing CSA at the annual Singer-Songwriter Conference at Cape May, NJ.

**-- COMING TUESDAY MAY 13
THE ANNUAL
CSA COLLABORATION WORKSHOP
YOU NEVER KNOW WHAT WILL EMERGE
FROM THE INTERACTION OF CREATIVE MINDS**

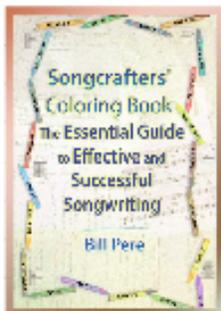
**-- COMING SATURDAY SEPT 13
CSA FALL PRO WORKSHOP WITH ONE OF THE ALL TIME
TOP PROS AND HIT SONGWRITERS OF THE MUSIC INDUSTRY
-- SAVE THE DATE --**

LAST CHANCE! TIME IS RUNNING OUT! ONLY A FEW SLOTS LEFT!

CSA SONGWRITING RETREAT

**FAST-TRACK
YOUR
CAREER!**

What others have said:
"Life-Changing! "A Transformative Experience!"
"You've given me a whole new way to approach songwriting"
REGISTRATION IS NOW OPEN- LIMITED TO JUST 12 SLOTS
Slots are going - Reserve your spot now!
Take control of your creative process!
Take your songwriting to a new level!
Get several years worth of CSA knowledge in one weekend!
You'll see songwriting in a whole new way and
experience a level of creative control you never thought possible.



April 4-6, 2014, at Camp Wightman, North Stonington, CT
A time away from the distractions of everyday life, where all you have to think about is your music. A beautiful setting in the woods, with meals and lodging provided, and a group size limited to 12. You'll get personalized attention guaranteed to give you new ways to improve the effectiveness of your writing, and bring it to a new level.

Artists from 10 states and 3000 miles have come to this retreat. It has been called "Transformative", "Life-Changing", and "Inspiring!"
Folks have even come from Canada!
REGISTER NOW! DON'T BE LEFT OUT!

This program of Master Classes, performance and critique, is based on the concepts of Bill Pere's internationally acclaimed songwriting book, "Songcrafters' Coloring Book", and led by Bill and Kay. This content, presented nationally at major conference events, is not available anywhere else at this affordable cost. All the details about the program, the facilities, schedule and registration are online at:
<http://www.ctsongs.com/Retreat/SongwritingRetreat.htm>
See what others have said -- Check photos /reviews of the last retreat at the CSA website

The program is limited to 12 participants. The earlier you register, the lower the cost, and it guarantees your spot. **The cost includes meals, lodging, and all workshops.**

(Note: If you have to arrive late or leave early, we cannot make cost adjustments).
Register by: Member rate is for active **members of CSA, RISA, Songsalive, IndieGrrl, IMC**

(Before Nov 1, 2013) Member Rate = \$ 169 Non-member = \$179
(Nov 1 – Feb 28, 2014) Member Rate = \$179 Non-member = \$189
(After Mar 1, 2014) Member Rate = \$189 Non Member = \$199

Two ways to Register, for your maximum convenience and security:
1. **PAYPAL SECURE REGISTRATION ONLINE** (www.ctsongs.com)
2: **BY MAIL:** Send check or Money Order payable to CSA, PO Box 511, Mystic CT 06355 (Include your e-mail address, phone number, street address, and member ID # (if a member of CSA, RISA, IndieGrrl, Songsalive, IMC)

QUESTIONS ? Check the Website for FAQ Info.
If you don't find what you need, e-mail us at retreat@ctsongwriting.com



The Annual
VOICES FOR HOPE
Scholarship and Vocal Competition

Service-Learning Through Music
for students ages 11-19

Finalists audition live and participate in the annual Harry Chapin Legacy Concert

AN EXCEPTIONAL OPPORTUNITY FOR YOUNG VOCALISTS

The winner receives prizes valued at more than \$1500, including:

- a \$500 scholarship
- professional recording and performing opportunities, with worldwide distribution
- professional vocal and performance coaching with Grammy and Immie Award Winners
- a lifetime membership to the Connecticut Songwriters Association

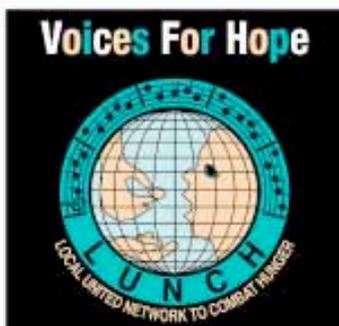
All participants are part of a service-learning outreach to support agencies which provide services for kids with special needs, and basic human services for those in need.

Previous winners have had opportunities to meet and perform with artists like Melba Moore, Diana Degarmo, The Harry Chapin Band, Patti Austin, and the LUNCH Ensemble at venues like the Bushnell, The Shubert Theater, University of Hartford, the Granite Theater, and many more. Their recordings have been released worldwide. Participants have come from many states, and our winners range in age from 11 to 19.

EVENT DETAILS AND ENTRY FORMS are at www.lunchensemble.com

ENTRY DEADLINE: MARCH 15, 2014 (early entry) / APRIL 12 2014 (final deadline)

FINAL LIVE AUDITIONS AND CONCERT: April 26, 2014 , in Mystic CT



25 years!

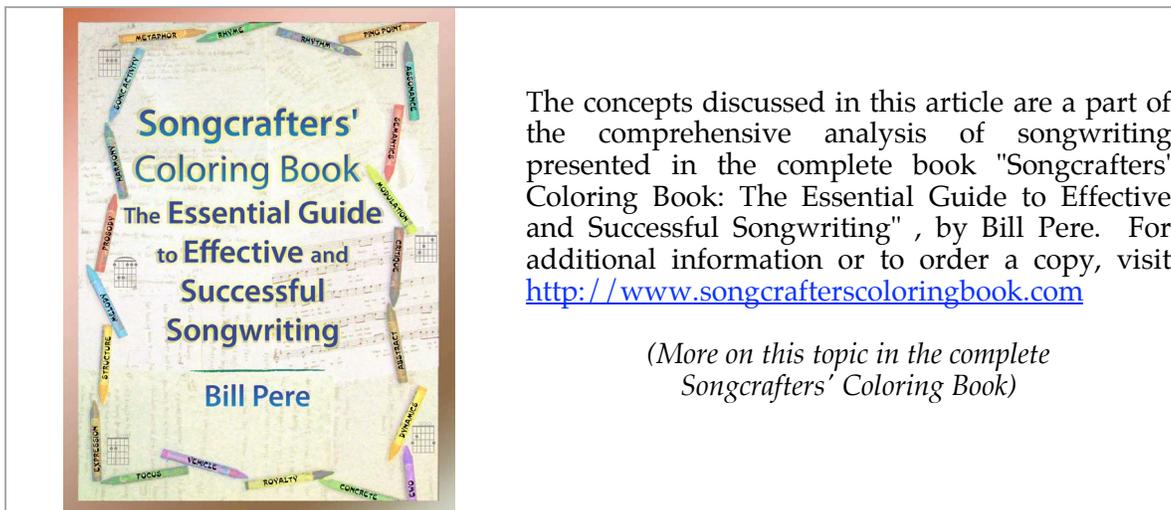
VOICES FOR HOPE is an outreach of L.U.N.C.H (Local United Network to Combat Hunger), using the Power of Popular Music to Produce Positive Social Action

For additional information and inquiries, contact Bill Pere, Founder and Executive Director, LUNCH

bill@billpere.com

860-572-9285

www.lunchensemble.com



The concepts discussed in this article are a part of the comprehensive analysis of songwriting presented in the complete book "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting", by Bill Pere. For additional information or to order a copy, visit <http://www.songcrafterscoloringbook.com>

(More on this topic in the complete Songcrafters' Coloring Book)

(Lots of additional information on this topic in the complete "Songcrafters' Coloring Book", Chapter 3)

What's Your Arrangement With an Arranger?

by Bill Pere

Not too long ago, I was asked by an overseas songwriter how are arrangers paid in the U.S. He said that in his own country there was a debate going on about this issue. He said "Some arrangers argue that many original songwriters can only create sheet music or a very basic demo. The real work to make the songs become hit recordings depend on the arrangers. But the arrangers are only paid a one-off fee for each song they arrange, while the songwriters keep receiving the royalties for many years. So some arrangers in my country are asking that the law is changed so that they can receive a percentage of the royalties as well. Is this a fair argument? "

Here was my answer to this important and all-too-frequent question. The short answer is no, such a change in the law would not be warranted, at least under US principles of copyright. Arrangers already have adequate statutory protection under the derivative work provision (see below). If there is no such provision in the above songwriter's country, that would be a reasonable thing to have.

This has always been a debate because arrangers do not always understand that the copyright on a song (in the US) is specifically lyric plus melody, not arrangement. The sheet music and basic demo referred to above is in fact represents 100% of the copyright ownership, which consists of a publisher share and a writer share -- there is no "arranger" share regarding ownership of copyright. Any payment deals between a songwriter and an arranger are a matter of negotiation not law.

Arrangement is often important to the success of a song, but it is NOT part of the songwriting or ownership thereof. It occurs in the "realization" phase of a song, not the "creation" phase (*See full explanation of creation/realization/proliferation in Songcrafters' Coloring Book, <http://www.songcrafterscoloringbook.com>*).

Also, keep in mind that in the US music scene, the arranger is often incorrectly called the 'producer' which is inaccurate. The producer (i.e. Executive Producer) is the one who pays for everything and gathers the resources. If an independent artist is funding his/her own project then they are the producer and they are hiring an arranger. The arranger works FOR the producer under an agreed-on payment structure, which should be defined up front, in writing.

If the hired arranger, at the request of the producer, also brings in specific additional resources (e.g., recording engineer, musicians, vocalist) AND negotiates and disburses their fees, then they are acting as an assistant producer in that capacity, but the creation and addition of music parts to a song is the role of arranger, not producer. Also, all decisions are subject to ultimate approval by the person who is paying for everything. (i.e. you, the Executive Producer).

Arrangers can be paid an up-front fee or can be given a percentage of any income the song generates (typically a small percentage), or any combination that both parties agree to, but in no case do they get any part of the copyright ownership --The reason for that is simple: owning the copyright means that if a writer's song is recorded by 100 different artists, the copyright owner gets royalties from *all 100 versions*, forever. An arranger should see no income except from the ONE

version that he/she arranged, either as an up-front payment, or a back-end percentage, or both.

It is true that an arrangement can help make a song a hit, but arrangers would be out of work if no one wrote songs. By way of analogy, an interior decorator does not get a commission when a house is sold (unless they and the property owner agreed to such a deal) even though the decor can help sell the house.

The fair protection that an arranger can have by law under US copyright (derivative work provision) is that if anyone else wants to use *their specific note-for-note arrangement* of a work, they (as well as the writer and publisher) would receive income from that use (e.g. sheet music sold as school band arrangement, or scores for stage shows, or church choral pieces, all of which are performed note-for-note) but not if it is the same song with anything other than note-for-note performance. This however only applies IF:

- (a) the arranger has NOT accepted an up front payment in full for their work (that makes it work-for-hire, with no subsequent payments due)
- (b) arranger has in writing that they would receive some specified royalty for any use of their specific arrangement beyond the current recording being made
- (c) the specific arrangement is registered as derivative work linked back to the original writer.

The final principle to understand is that the physical recording, i.e the master and associated tracks, are owned by whoever is paying for the project, NOT the arranger who may have created those tracks. This usually the record label, or if the project is funded by an independent writer/artist then it is owned by that writer/artist (who is acting as his/her own record label). The use of that physical master and/or tracks is controlled totally by the owner, based on the (p) sound recording copyright, rather than the (c) creative work copyright.

And of course the one exception: IF in the course of developing the arrangement, the arranger makes MATERIAL contributions to altering the lyrics or melody that the writer agrees to (i.e. not just a word or two or a note going up instead of down) then and only then can there be discussion of whether that contribution constitutes enough to be credited as a co-writer at some percentage of copyright ownership (and thus receive royalties from ANY future arrangements of the song by any other artist). If the writer does not want to give up any portion of ownership, then he/she can reject the changes.

Those are the principles that govern the relationship between the writer/copyright owner and the arranger. It's complex, but the bottom line is that whatever both parties ultimately agree to is what governs, and it should always be in writing. Being well-informed generally makes for fair deals and harmonious relationships.



Grammy-Winning songwriter Bill Pere was named one of the "Top 50 Innovators, Groundbreakers and Guiding Lights of the Music Industry" by Music Connection Magazine. With more than 30 years in the music business working with top industry pros as a songwriter, performer, recording artist and educator, Bill is well known for his superbly crafted lyrics, with lasting impact. Bill has released 16 CDs, and is President of the Connecticut Songwriters Association. He is an Official Connecticut State Troubadour, and is the Founder and Executive Director of the LUNCH Ensemble (www.lunchensemble.com). Twice named Connecticut Songwriter of the Year, Bill is a qualified MBTI practitioner, trained by the Association for Psychological Type. He is a member of CMEA and MENC, and as Director of the Connecticut Songwriting Academy, he helps develop young talent in songwriting, performing, and learning about the music business. Bill's song analyses and critiques are among the best in the industry. Bill has a graduate degree in Molecular Biology, an ARC Science teaching certification, and he has received two awards for Outstanding contribution to Music Education.

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SONG CRITIQUES Members may bring a song or lyric on CD (or do it live) to the monthly meeting for critiquing by fellow members. Please bring 20 copies of typed lyric sheet. Out-of-State members may have their songs or lyrics critiqued by sending one submission with 20 typed copies of lyrics to: CSA, PO Box 511, Mystic CT 06355. Include an e-mail address or a double stamped return envelope. Please note that since critiquing is designed to give constructive feedback and suggestions for improvement, songs which are meant only to be shared for self expression (as opposed to critiqued for improvement) should not be submitted. These can be presented in songsharing opportunities.

Questions about CSA Programs? Need To check your Membership status? Have a news item to submit? Want to volunteer for a project? Seeking a collaborator? Change of Address? It's easy to contact CSA.

General Info: www.ctsongs.com E-mail: info@ctsongs.com

Change of Address, Newsletter, Membership, Special Projects: CSA membership PO Box 511 Mystic CT 06355 E-Mail: info@ctsongwriters.com

CSA on the Web: www.ctsongs.com

• **COLLABORATION OPPORTUNITIES AND NETWORKING** : CSA provides opportunities to meet collaborators and providers of various music services. Make sure you're listed on our web site.

• **SONG SCREENING** : CSA helps its members get well-crafted songs targeted to their best potential market. Songs may be screened at meetings or by mail. Selected songs are eligible for inclusion on CSA compilation albums which are often given to industry pros. Songs submitted for screening must have been presented at a prior critique session. (exceptions on a case-by-case basis)

• **PARTICIPATION IN CSA MARKETING OUTLETS AND DISTRIBUTION** : Recordings by CSA members may be made available to retail outlets, radio stations, or Internet Distribution channels.

COMMUNITY OUTREACH OPPORTUNITIES: The **LUNCH** Program offers opportunities to be involved in the production and performance of benefit shows to address hunger and poverty . For details, contact info@ctsongwriting.com

CSA REGISTRATION FORM FOR NEW MEMBERS

NAME _____

ADDRESS: _____

E_MAIL (required for newsletter) _____

TODAY'S DATE: _____ BIRTH DATE _____

PHONE: (_____) _____ OCCUPATION: _____

CHECK WHERE APPROPRIATE __ Songwriter __ Lyricist

__ Vocalist

__ Composer __ Musician __ Patron Other: _____

Membership Categories

(outside the U.S., please add \$10 to all categories)
(All memberships include free electronic Newsletter Subscription. For a paper copy by mail, add \$10 per year)

1 year New Membership \$45

2 year New Membership \$80 (save \$10)

3 year New Membership \$109 (save \$26)

Full Time Student (under 19) \$40/yr

Senior Citizen (60+) \$40/yr

Lifetime \$400 one time total

e-Newsletter Subscription only (\$25/yr. 12 issues)

Members receive a free 1 year subscription to the monthly newsletter *Connecticut Songsmith*, free or discounted admission to monthly meetings and critique sessions, participation in the Song Share Sessions, Song Screening Services, eligibility for inclusion on Compilation CDs, free classified ads , and discounts on goods and services.

Enclosed is my check or money order to CSA for \$ _____

Mail to:

CSA Membership OR

PO Box 511

Mystic CT 06355

Go to:

www.ctsongs.com and

you may join online using

PayPal

E-Mail: info@ctsongs.com

**An investment in CSA is
 an investment in yourself!**

An Educational, Non-Profit Organization Dedicated to Improving the Art and Craft of Original Music since 1979